



Vol. 1  
2001

Works  
Guitar

Latin America - Venezuela

209.

# Antonio Lauro



Tatiana Valse n°1

Andreína Valse n°2

Natalia Valse n°3

Yacambú Valse n°4



JUAN DIAZ  
EDITIONS

MEL  
BAY

*Tatiana*

### *Valse Venezolano N° 1*

*A mi sobrina, Tatiana*

*Antonio Lanuza*  
Revised by Alirio Diaz

Allegro

1/2 VII —————, ② 1/2 X —————, ② 1/2 VII —————, VII —————

Allegro

1/2 VII

1/2 X

1/2 VII

1/2 VI

*mf*

*p*

Ossia A. L.  
(sempre)

*Ossia A. L.*  
(sempre)

1/2 VII ————— —————

1/2 VII -

ρ

VII 4/6 —

② 1/2 X—

1/2 VII —

VII -

mf

10

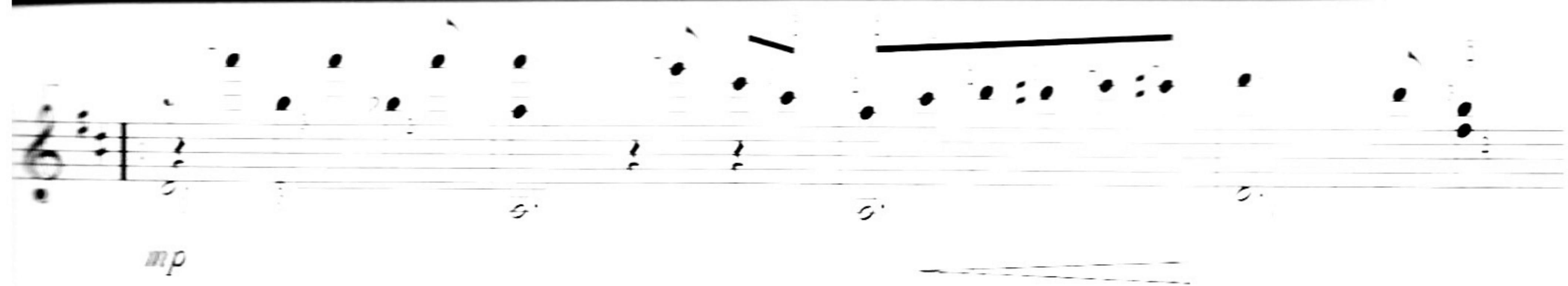
15

*f*

VII

V

1

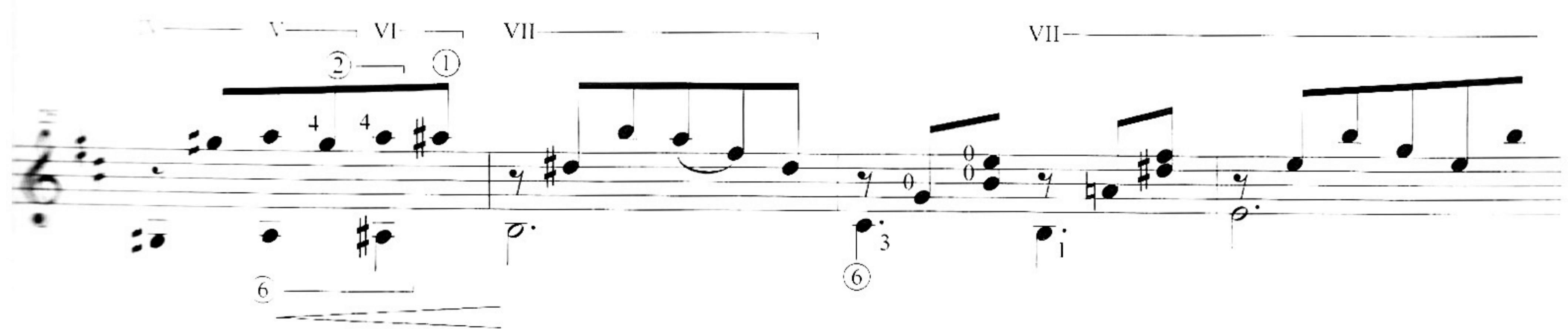


mp



*mf*

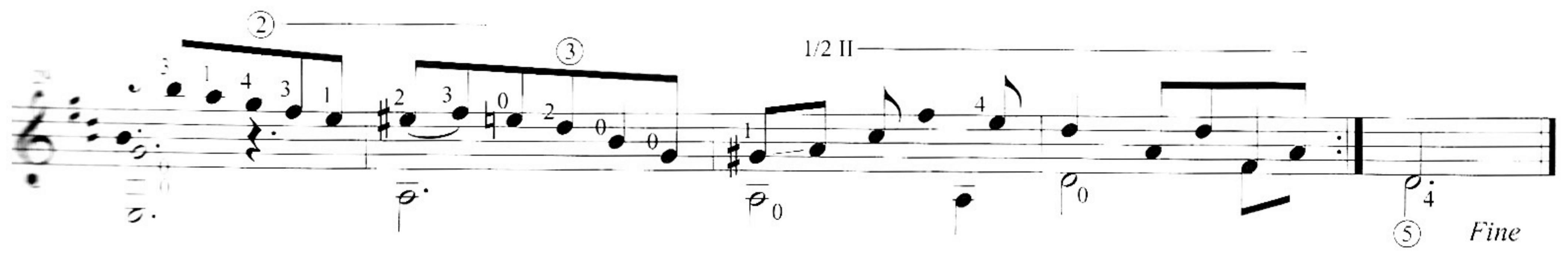
1/2 VII      1/2 V



V — VI — VII — VII —

② — ①

6 —



② —

③

1/2 II —

④

⑤ Fine

# Andreina

## Valse Venezolano N° 2

A mi sobrina, Andreina

Antonio Lauro 1958

Revised by Alvaro Diaz

Allegro  $\sigma. = 66$

Allegro  $\sigma. = 66$

Ossia A. D. (sempre)

mf

VII

II 5 6

VII

10

VII

14

f

p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

A handwritten musical score for a six-string guitar, consisting of four staves of music. The music is written in common time with a key signature of one sharp. The first three staves are standard staff notation with note heads and stems. The fourth staff is a tablature staff, showing fingerings (0, 1, 2, 3, 4) and a bar line. The score includes several performance instructions: '12 arms.' above a measure, 'Fine' at the end of the score, and a section labeled 'VII' with circled numbers 1 and 2 above it. The score is on aged paper with some foxing and staining.

# Natalia

Valse Venezolano N° 3

Para mi hija, Natalia  
Original Dedication: "A mi maestro, Raúl Borges"

Antonio Lauer  
Revised by Alvaro Diaz

Allegro rítmico

arm. 12

mf

VII — V — VI — VII —

1<sup>a</sup> 2<sup>a</sup>

7 6 0 3 2 1 2

11 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

1/2 V — III 5/6 — II 5/6 —

X 4/6

V —

II 5/6 —

1<sup>a</sup> 2<sup>a</sup>

1

VII

IV

II

IV

1/2 V

VII

1<sup>a</sup>

2<sup>a</sup>

*Fine*

Reforma de la 3<sup>a</sup> parte de "Natalia" 1978

2<sup>a</sup>

27

II 5.6 ————— IV ————— II ————— ②

VII ————— VII ————— 2 0 2 0

32

② ④ ⑤ ③ ④ ⑥

II ————— IV ————— II ————— IV —————

36

④ ② ④ ① ④ ③ ② ④ ① ③

IX ————— 1/2 V —————

40

④ ① ④ ② ④ ③ ② ④ ① ③

⑥

44

1<sup>a</sup>

2<sup>a</sup>

VII ————— 2<sup>a</sup>

48

④ ① ④ ② ④ ③ ② ④ ① ③

D.C.

Fine

# Yacambú

Valse Venezolano N° 4

Antonio Lauro

Revised by Alvaro Diaz

VIII—

*Ossia A. D.  
(sempre)*

II 4/6

II 4/6

II

II

*mf*

121

VII

VII 4/6

V 4/6

III 4/6

I 4/6

I 5/6

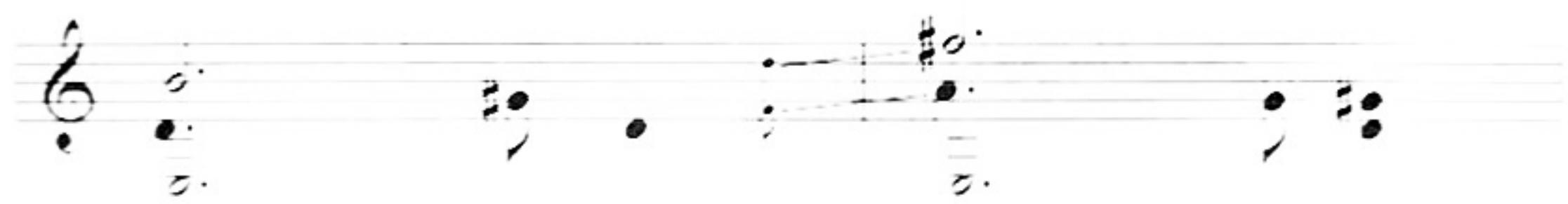
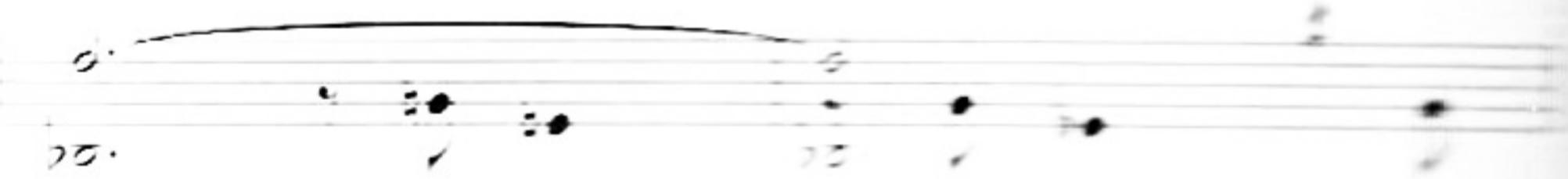
VIII —————



II 4/6 —————



Ossia A. D.  
(sempre)



## a Tempo

VIII -

A handwritten musical score for bassoon, page 10, system 1. The score consists of two staves of music. The first staff begins with a bass clef, a 'p' dynamic, and a '70' tempo marking. It features a melodic line with various rests and dynamic markings like 'p' and 'f'. The second staff continues the melodic line, also with rests and dynamic markings. The music is written on five-line staves with black ink.

IX 56-

A handwritten musical score for a single melodic line. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The music is in common time. The first staff begins with a dotted half note followed by a quarter note. The second staff begins with a dotted half note followed by a quarter note. The third staff begins with a dotted half note followed by a quarter note. The fourth staff begins with a dotted half note followed by a quarter note. The fifth staff begins with a dotted half note followed by a quarter note. The sixth staff begins with a dotted half note followed by a quarter note. The music is annotated with circled numbers 2, 3, and 5, and circled Roman numerals 2, 3, and 5, indicating specific performance techniques or measures.

VII 5/6

1/2 VIII

IV -

II 56 —————

II —————

90

2

\*

\*

\*

\*

\*

Fine

